



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

exhibitions for this purpose. The purchase this year was a bronze terminal figure, "the Squirrel Boy," by Leonard Crunelle, a beautiful sculpture. In addition to this purchase, the Exhibition Committee bestowed three prizes on the exhibitors: the Grower Prizes donated by Mr. and Mrs. William Frederick Grower, \$100 to Adolph R. Shulz, for the best group of landscapes, and \$100 to Miss Nellie V. Walker, for a sculpture group entitled "Her Son." Also, the committee gave the Walton prize of \$25, donated by Mrs. Lyman A. Walton, to Miss Clyde G. Chandler for a series of sculpture groups. The Young Fortnightly Club gave a prize of \$100, to William A. Harper, for a landscape "Old House and Vines." The Arché Club purchased a landscape by W. C. Emerson: the Chicago Woman's Aid purchased a landscape by Wilson H. Irvine: and the prize works of Miss Chandler and Mr. Crunelle also found purchasers. The Chicago Society of Artists bestowed its Medal of Honor upon the dignified sculpture groups made for the new building of the Supreme Court at Springfield, Ill., by Charles J. Mulligan.

This recurring Chicago exhibition is in every way a credit to the city, and it steadily improves year by year. Only two or three American cities can now boast a stronger group of artists than Chicago, and this fact must soon be recognized. It is noteworthy also that the Chicago work is marked not by eccentricity or that forced quality which the radicals of the present day like to call "virility," but rather by an earnest effort to penetrate the effects of nature, which results in a certain refinement, very characteristic of the exhibition.

The sculpture exhibition was truly remarkable, occupying a large gallery by itself. It is safe to say that no similar American exhibition—by which we mean the sculpture de-

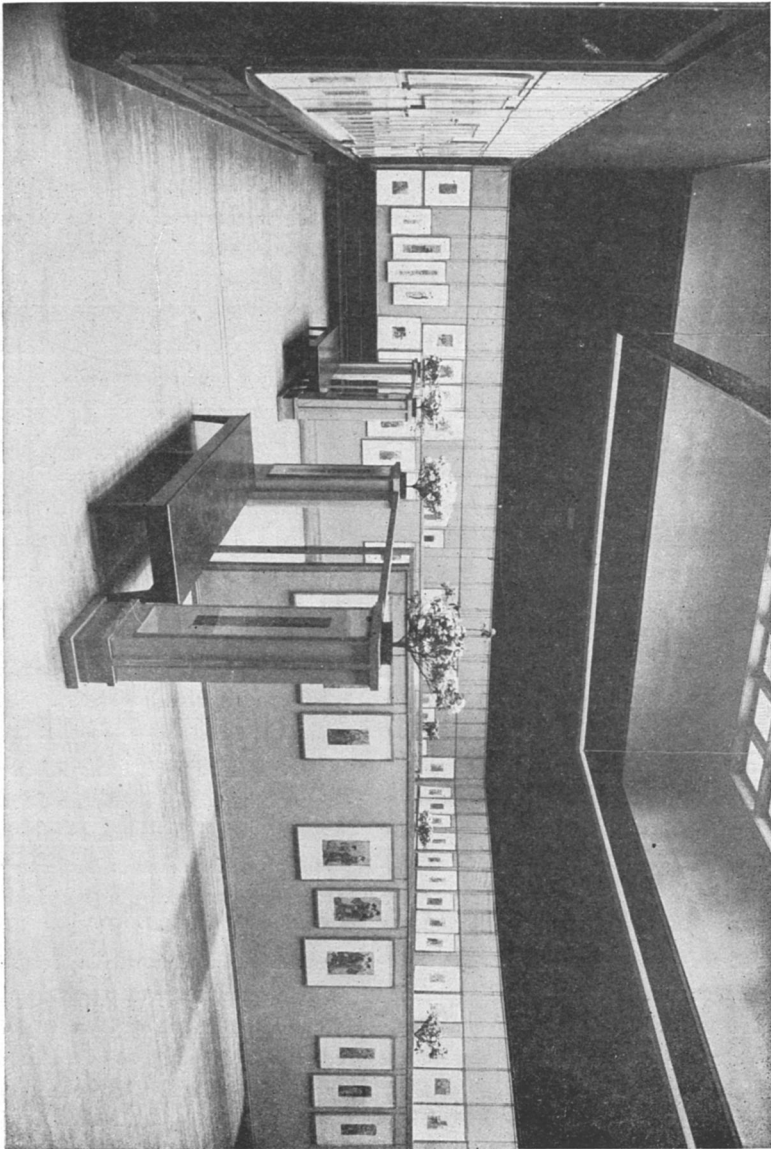
partment of a purely local exhibition—of late years has equalled it, even in New York. The important monumental works of Taft, Mulligan, Miss Walker, and Hibbard, and the lesser works of Bock, Crunelle, Miss Chandler, Miss Wyle and Miss Kratz, were alike worthy of respect. The effect of the sculpture exhibition was much enhanced by careful installation and by the use of plants lent by the South Park Commissioners.

The number of works sold from this exhibition was thirty-nine pictures and eight pieces of sculpture for a total of \$4,858.

THE JAPANESE PRINT EXHIBITION.

The loan exhibition of Japanese prints which closed March 25 was an event of more than ordinary importance, not only from the great beauty and rarity of the works shown, but from the fact that few similar exhibitions have been held anywhere in the world, the only one approaching this in numbers and quality being that made at the Vanderbilt galleries in New York in January, 1896. The opportunity, therefore, of seeing and studying fine examples of the prints under favorable circumstances was exceptional. It is affirmed by those expert in such matters that no other city except Paris could make a similar exhibition, and this is the more remarkable since one or two of the strongest Chicago collections were unrepresented.

At the request of the Trustees of the Art Institute the exhibition was made by five Chicago collectors, Clarence Buckingham, Frederick W. Gookin, Dr. J. Clarence Webster, John H. Wrenn, and Frank Lloyd Wright. These gentlemen, with the exception of Mr. Wrenn, acted as the committee in charge. Altogether, six hundred and fifty-five prints were shown, of which six hundred and forty-nine were catalogued. All of the



JAPANESE PRINT EXHIBITION: Gallery 30, looking Southwest.

leading artists of the Ukiyoe school were represented. Great pains were taken with the installation, and the way the rooms were arranged and the prints hung attracted much attention and favorable comment. The walls of the six galleries available for temporary exhibitions were covered with gray paper having a faint pinkish hue. Against this background the prints, mounted with mats of Japanese vellum or neutral manila board just as they came from the collectors' portfolios, were hung in narrow frames of unfinished chestnut, suspended by green cords that made a charming arrangement of vertical lines across the upper part of the walls. The works of each artist were kept separate but were divided into groups carefully planned for their decorative effect. Additional hanging space was secured, by placing in the larger galleries, screens covered with the same gray paper used upon the walls. These were flanked by posts bearing above, pots of Japanese dwarf trees and azaleas in bloom, and hung below with pillar prints. The whole scheme was very happy and reflects much credit upon the designer, Mr. Frank Lloyd Wright, and Mr. Frederick W. Gookin, who was associated with him in the arrangement of the exhibition.

In the grouping of the prints a chronological arrangement was adhered to as nearly as possible. One room was devoted to the so-called "primitives." In it were shown early black and white and hand colored prints by Moronobu, Kiyonobu, Kiyomasu, Kaigetsudo, Okumura Masanobu, Ishikawa Toyonobu, and others, carrying the art down to the middle of the eighteenth century. The large gallery adjoining was given over to works by Kiyomitsu, Harunobu, Koriyasu, Shigemasa, and Buncho. The Kiyomitsu group though small was particularly fine and showed most clearly the progressive changes in print designing be-

tween 1760 and 1768. The ninety-four prints by Harunobu included superb specimens of many of his most celebrated works. The other artists named were also adequately represented.

In the third gallery a remarkable collection of prints by Shunsho was placed. Adjoining this in the central gallery the long south wall was filled with works by Kiyonaga, among which were some of his most distinguished compositions. Upon the end walls were hung prints by Kitao Masanobu, Shuncho, and Eishi,—many of them of great beauty; and upon the fourth wall a selection of actor prints by Shunko and Shunei. In the next gallery were placed the prints by Utamaro, Toyokuni, Shunman, and Sharaku, and in the large south-east room a remarkable selection of works by Hokusai and Hiroshige.

The catalogue, containing an introductory essay, and notes explanatory and descriptive, including much matter not elsewhere in print, was prepared by Mr. Frederick W. Gookin. An *edition de luxe* was printed, but both editions were soon exhausted.

The Dearborn Seminary Alumnae Association, Mrs. Edwin L. Lobdell, President, has voted to establish a permanent scholarship in the Art Institute under the name of "The Dearborn Seminary Scholarship." About \$2000 of the \$2500 required has been subscribed, and it is expected that the fund will be completed in about a year. The scholarship will be for the benefit of a young woman nominated by the Alumnae Association and approved by the Art Institute.

An exhibition of the American Rose Society was held in Blackstone Hall upon March 26, 27, 28, filling the great room with color and fragrance.